

Bebop study chart

a.k.a. Things I've Learned From Chris Parks

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Chris Parks has been teaching us all these interesting things that we can do to craft our own bebop solos. And I heard he got much of that from Barry Harris ;-)

Here are some things that we practice on a dominant scale (such as Bb7):

- ☐ Scale up and down.
- ☐ Scale in thirds.
- ☐ Scale in triads.
- ☐ Scale in chords.
- ☐ We do all of these scales up and down.
- ☐ And then all of them with half-step below.
- ☐ Up and down! All those things.
- ☐ Then we do pivots, from every degree.
- ☐ Barry Harris' descending half-step rules...
- ☐ Starting on root, 3rd, 5th or seven:
 - ☐ A single half-step (between tonic and flat 7th).
 - ☐ Or 3 half-steps (between: tonic and flat 7th / 3rd and 2nd / 2nd and tonic)
- ☐ Starting on 2nd, 4th or 6th:
 - ☐ No half-step.
 - ☐ Or 2 half-steps. (between: 2nd and tonic / tonic and flat 7th)
- ☐ Then all the rules within those:
 - ☐ Start on a note and run up to another note scale-wise, then come back down. Use the rule for the note that we started on.
 - ☐ Starting on a note and going up a 3rd, use the rule of the next note we hit descending.
 - ☐ Go up a triad, use the rule for the top note of the triad.
- ☐ Barry's chromatic scale. Add chromatic steps between all scale tones, and jumps to next scale note in the single half-tone intervals of the scale.
- ☐ Descending rules for triplets:
 - ☐ 8th note triplets - follow the rule of the note we land on after the triplet.
 - ☐ 16th note triplets - we use the rule for the note we started on.
- ☐ Then we study all these things beginning to play at different spots within the bar, such as starting at the "and of 1", 2, "and of 2", etc.
- ☐ And finally, let these exercises sound hip by creating your own cool bebop lines mixing portions of all of the above.